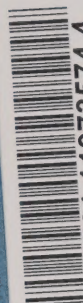


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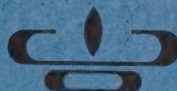
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ONTARIO
DEPARTMENT OF
EDUCATION

General and Advanced Levels of Instruction in Grade 13 Art

JANUARY, 1966

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As recommended by the General and Advanced Committee which conducted part of the Grade 13 studies, the suggested outlines listed below have been prepared at the direction of the Minister of Education by the Curriculum Division with the assistance of university and secondary school personnel. The outlines are to be considered as working papers rather than definitive courses. It is expected that they would be subject to further development and change if it is decided to submit them to field testing. They are being distributed to the universities and to the secondary schools for evaluation.

GA. 31 Accountancy and Secretarial

GA. 13 Art

GA. 17B Biology

GA. 11 Classics

GA. 18 Chemistry

GA. 4 English

GA. 46 français

GA. 15A French

GA. 17E General Science

GA. 7 Geography

GA. 15B German

GA. 9 History

GA. 12 Mathematics

GA. 16 Music

GA. 17C Physics

BROAD SUGGESTED OUTLINE OF PROPOSED GENERAL COURSE IN ART

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ORGANIZATION OF THE COURSE

PART I

Practical Work (approximately 80 periods).

- Section 1 Drawing and Painting.
- Section 2 Optional Activities.

PART II

Design (approximately 20 periods).

- Sections 1 and 2 Review of Grades 11 and 12.
- Section 3 Representational and Utilitarian
Functions of Design.

PART III

History of Art (approximately 60 periods).

- Section 1 The Nineteenth Century.
- Section 2 The Twentieth Century.
- Section 3 Art of the United States of America.
- Section 4 Canadian Art.

Section 5 (To be used as reference material)
Pacific and African Art.

Section 6 (To be used as reference material)
Arts of Ancient India, China and
Japan.

DESCRIPTION OF THE COURSE

PART I PRACTICAL

Section 1

Drawing and Painting. Minimum Activities: At least one activity in each of the six units, pp. 3-4.

Section 2

Optional Activities. Minimum Requirements for Optional Activities: any two options with at least one subject chosen from those marked "M" repeated to obtain Mastery from those described under Optional Activities, pp. 4-6. The time allotted for the teaching of practical work in Grade 13 course should be approximately 80 periods.

PART II DESIGN

Sections 1 and 2

A review of the work in Design covered in Grades 11 and 12. (See Part II, Design, p. 6.)

Section 3

Representational and Utilitarian Functions of Design. Pupils should examine the principles of good design having to do with representation and the arts of mechanical utility.

The following concepts should be examined:

1 Relationship of form and function (form and content).

2 The effects of materials and tools.

The pupils should study examples in contemporary textiles, kitchenware, china, etc., as well as painting, sculpture, architecture and utilitarian objects from the History of Art in Grades 11, 12 and 13. The time allotted to the teaching of the Design portion of the Grade 13

course should be approximately 20 periods. (See Section 3, p. 8.)

PART III HISTORY OF ART

The following topics are to be taught: (See History of Art, p. 8.)

Section 1

The Nineteenth Century: Units 1 and 2.

Section 2

The Nineteenth Century: Units 1, 2 and 3.

Section 3

The Art of the United States of America: Units 1, 2, 3 and 4.

Section 4

Canadian Art: Units 1, 2, 3, 4, 5 and 6.

Reference should also be made to the following pp. 13-15.

Section 5

Pacific and African Art: Units 1 and 2.

Section 6

Arts of Ancient India, China and Japan: Units 1 and 2.

The time allotted to the teaching of the History of Art in the Grade 13 course should be approximately 60 periods.

Reference

Teachers of art in Grade 13 should be familiar with the following: Ontario Department of Education, *Art Education During Adolescence* (Toronto: Ryerson Press). Copies may be obtained from the Curriculum Division, Ontario Department of Education.

PART I—PRACTICAL WORK

PURPOSE

The practical part of the course is intended to develop the artistic ability of the pupil through the exploration of a number of techniques and the use of a variety of media. These practical experiences, besides preparing the pupil for the study of design, will also give him a proper appreciation of art in its various manifestations and a greater respect for artistic achievement.

METHOD

This part of the course is divided into two sections. Section 1, DRAWING AND PAINTING, is compulsory, while Section 2, OPTIONAL ACTIVITIES, allows a wide choice of activities. The course therefore offers challenging experiences in many art forms. All instruction should encourage the pupil to do creative thinking about design, media, techniques, and subject matter. Working with concentration the pupil should show a steady improvement in skills and techniques and an increasing mastery in the use and care of the tools involved. Throughout the course he should be conscious of his own progressive development and by the end of Grade 13 he should have a justifiable sense of mastery of some phases of the work as well as a realization that there is much more to learn.

TIME ALLOTMENT

80 periods—(40 min. basis) for practical work; that is 50 per cent of time given to art.

Where the organization of the school permits, double periods are desirable.

SECTION 1 DRAWING AND PAINTING

At least one activity should be selected from each unit. As the pupil progresses he should be confronted with greater complexity of problems and should develop greater skill in the use of media.

Reference should be made to appropriate professional works. (See Art History Section.)

UNIT 1 FIELD RESEARCH

1 Outdoor quick sketches of:

- (a) People, with emphasis upon their daily work and play.
- (b) Buildings or landscapes.
- (c) Animals.

2 Museum research where possible. Sketches made from objects in museums or local collections.

UNIT 2 LIFE

- 1 Costumed figures in fancy dress, street clothes and sports uniforms.
- 2 Portrait and character study. Occasionally students may pose, or models may be hired locally.
- 3 Fashion drawing from living model.

UNIT 3 STILL LIFE

Interesting groups of objects arranged and suitably lighted. Groups might include objects of wood, glass, textiles, ceramics, and metals, as well as fruit, flowers and vegetables. Careful attention should be given to backgrounds and to artificial or natural light falling on the groups. Spotlights may be used for additional control of light. Teachers and pupils should experiment with various groups and lighting effects.

UNIT 4 FINISHED DRAWINGS AND PAINTINGS

Work based upon Units 1, 2 and 3, finishing some of the better sketches from these units.

UNIT 5 ILLUSTRATION

Theme and story, possibly correlated with English, History, Music or other subjects. Suitable topics may be chosen from the Art History Section.

UNIT 6 COMPOSITION

A two-dimensional composition to be used as a form of decoration with subject matter, design, and medium to be relevant to the function of the interior or exterior of the building. Examples are found in airports and shopping centres in Canada.

Media

By the end of the grade students should have completed work in all of the following media:

oil	coloured chalk	conté crayon
water colour	oil pastel	charcoal
poster colour	pen or brush and ink	pencil

References

Bradbury, C. E., *Anatomy and Construction of the Human Figure*.

Brooks, Leonard, *Course in Casein Painting*.

Brooks, Leonard, *Course in Wash Drawing*.

Brooks, Leonard, *Oil Painting: Traditional and New*.

Brooks, Leonard, *Watercolour, A Challenge*.

Gaitskill, Charles D., *Children and Their Art*.

Herberts, Kurt, *The Complete Book of Artists' Techniques*.

Kainz, Luise C. & Riley, Olive, *Exploring Art*.

Kepes, Gyorgy, *Language of Vision*.

Lawley, L., *A Basic Course in Art*.

Lord, Lois, *Collage and Construction in Elementary and Junior High Schools*.

Marshall, Francis, *Fashion Drawing "How to Do It Series"*.

McNab, Iain, *Figure Drawing "How to Do It Series"*.

Moholy-Nagy, L., *Vision in Motion*.

Nicholls, Bertram, *Painting in Oils "How to Do It Series"*.

Nicolaides, Kimon, *The Natural Way to Draw*.

Norton, Dora Miriam, *Freehand Perspective*.

Simon, Howard, *Primer of Drawing*.

Taubes, Frederic, *The Quickest Way to Draw Well*.

White, Owen, *Book of Pictorial Perspective*.

SECTION 2 OPTIONAL ACTIVITIES

To prevent mere repetition and to ensure a wide range of activities, the teacher should ascertain and avoid the options with which the pupil has had experience in the Intermediate Division. Similarly, options provided in Grade 11 should not be repeated in Grade 13 except as noted below.

Minimum Activities:—2 options with at least one subject, chosen from those marked "M", repeated to obtain Mastery.

OPTION 1 POSTER MAKING

Posters for practical purposes such as school activities, using collage, paint, or silk screen.

Study of poster design and basic sans-serif (Gothic) letter forms, using brush or round lettering pens.

"M"—Production of a poster with emphasis on design, to include both lettering and illustration.

- 1 Large poster in collage or paint.

OR

- 2 Silk Screen poster in more than one colour.

References

- Holme, R. and Frost, K., *Modern Lettering and Calligraphy*.
Laker, Russell, *Anatomy of Lettering "How to Do It Series"*.
Nesbitt, Alexander, *The History and Technique of Lettering*.

OPTION 2 MURAL MAKING

Murals done by groups, based upon any of the subjects suggested under Section 1.

"M"—Mural in school building in permanent materials such as oil, duco, or some other durable media.

References

- Mayer, Ralph, *The Artist's Handbook*.

OPTION 3 STAGE SETTING

Stage Setting for a school production.

"M"—An original stage design, either a model or for use in a school production.

References

- Philippi, Herbert A., *Stagecraft and Scene Design*.
Zinkeisen, Doris, *Designing for the Stage "How to Do It Series"*.

OPTION 4 PUPPETS AND MARIONETTES

Designing and making all parts of an original puppet or marionette production.

"M"—More complex puppet with greater articulation and play production with more elaborate decor and lighting.

References

- Batchelder, Marjorie, *The Puppet Theatre Handbook*.
Evec, Janet, *Puppetry*.
Merten, George, *The Hand Puppets*.
Merten, George, *The Marionette*.
Mulholland, John, *Practical Puppetry*.

OPTION 5 PRINTING METHODS

Printing on paper and textiles in one or more colours

in various media and techniques such as linoleum, silk screen and zinc or copper plate etching.

"M"—more complex problem employing use of repeating units.

References

- D'Amico, Victor, *Experiments in Creative Art Teaching*.
Green, Peter A., *Creative Print-Making*.
Kosloff, Albert, *Art and Craft of Screen Process Printing*.
Peterdi, Gabor, *Print Making*.
Robertson, Seonaid, *Creative Crafts in Education*.
Sternberg, Harry, *Silk Screen Colour Printing*.

OPTION 6 SCULPTURE

- 1 Sculpture—in wood, plaster or stone, making use of non-objective, abstract, or natural forms in low relief or in the round. For wood sculpture, cedar and pine are suggested.

OR

- 2 A mobile made of permanent materials.
"M"—A significant work in a suitable medium.

References

- Norman, P. E., *Sculpture in Wood, Scopas Books*.

OPTION 7 MODELLING IN CLAY

Modelling non-objective, abstract, or natural forms with due regard for the medium.

"M"—A cast object in relief or in the round.

References

- Rich, J. C., *Materials and Methods of Sculpture*.

OPTION 8 CERAMICS AND MOSAICS

Ceramics—modelling free or natural forms in clay by building or throwing.

"M"—One glazed ceramic piece or mosaic panel.

References

- Janeway, Carol, *Ceramics and Pottery-Making for Everyone*.
Jenkins, Louisa and Mills, Barbara, *The Art of Making Mosaics*.

Kenny, John, *The Complete Book of Pottery Making*.
Nelson, Glenn C., *Ceramics*.
Rhodes, Daniel, *Clay and Glazes for the Potter*.
Unger, Hans, *Practical Mosaics*.
Young, Joseph, *Course in Making Mosaics*.

Option 9 METAL WORK

Making jewellery, bowls, and trays from various metals and wire. Enamelling on copper.

"M"—One large piece of original design.

References

Winebrenner, Kenneth, *Jewelry Making as an Art Expression*.
Winter, Edward, *Enamel Arts on Metals*.

Option 10 WEAVING

Textiles for practical or decorative purposes, done on looms of various types.

"M"—An original design.

References

Beriau, Oscar, *Home Weaving*.
Blumenau, Lili, *Art and Craft of Handweaving Including Fabric and Design*.
Coates, Helen, *Weaving for Amateurs*.
Karasz, Mariska, *Adventures in Stitchery and More Adventures*.

Option 11 DESIGNING OF ROOM INTERIORS AND EXTERIORS

"M"—Design for interior of any room.

References

Goldstein, Harriet and Vetta, *Art in Everyday Life*.
Stephenson, Henry and Lillian, *Interior Design*.

SUPPLIES AND EQUIPMENT

SURFACES

The pupil should be encouraged to make use of a variety, not only of techniques, but also of sizes and types of surfaces or supports. These should include manilla paper, cartridge paper, construction paper,

water colour paper, illustration board, oil sketch pads, prepared canvas boards and gesso grounds on building board.

DISPLAY

Adequate display space should be allowed for two- and three-dimensional work, and for good reproductions. Wall display panels and show cases should be available in the art room and elsewhere in the school.

References

Randell, Reina and Haines, E. C., *Bulletin Boards and Display*.

EQUIPMENT

The history section of the course cannot be treated adequately without blackout and projection equipment. A conveniently located sink with running water must be provided. Even more convenient would be two sinks well separated from each other. The common gear of the artist should be available including drawing boards, T-squares, simple drafting instruments, modelling tools, hammers, chisels, and good quality hog- and sable-hair brushes. A kiln will be needed if Options 8 or 9 are chosen, and other specialized equipment for other options. In most cases, *Mastery* of a technique will require more specialized equipment than the introductory work of an option.

STORAGE

Storage should be available for work in progress, for general supplies, and for wet clay.

PART II—DESIGN

PURPOSES

- 1 To develop an awareness of the structure of art as an aid to increasing appreciation as well as creativity.
- 2 To provide a vocabulary and understanding of commonly accepted ideas and terms, for purposes of critical communication.

METHOD

This part of the course is to be taught in three sections.

- Section 1. Elements of design.
- Section 2. Principles of design.
- Section 3. Representational and utilitarian functions of design.

While Sections 1 and 2 are to be taught in Grades 11 and 12, they must be reviewed in Grade 13. Section 3 will be taught in Grade 13.

The pupil can study both the elements and principles in

- (a) simple activities to reveal the bare idea,
- (b) activities included in the practical section of the course,
- (c) the analysis of examples chosen from the history section of the course.

TIME ALLOTMENT

In Grade 13 the work should be accomplished in approximately 20 periods.

SECTION 1 ELEMENTS OF DESIGN

Unit 1 LINE

- (a) Free-flowing lines, straight and curved.
- (b) Measured lines.
- (c) Expression through the use of line.

A simple medium should be used such as chalk, crayon, or ink on paper. Emphasis should be placed on line as an element to achieve order and feeling.

References

Felstead, C. J., *Design Fundamentals*.
Gaitskell, Charles D., *Children and Their Art*.

Unit 2 MASS AND SPACE

- (a) Repetition of some activities of Unit 1 emphasizing the enclosed areas and the intervals between these areas.
- (b) Activity in expressive masses.

References

Ballinger, Raymond A., *Layout*.
Gaitskell, Charles D., *Children and Their Art, Chapter 3*.

Unit 3 LIGHT AND SHADE

- (a) Development of activities in Unit 2, employing tones to provide variety in areas.
- (b) Activities to illustrate spatial, proportional and psychological values of contrast between dark and light.

Cut paper in white, gray, and black is a suitable medium.

References

Ballinger, Raymond A., *Layout*, pp. 32-41.
Gaitskell, Charles D., *Children and Their Art*, pp. 78-79.

Unit 4 COLOUR

- (a) Development of activity of Unit 3, with substitution of colour for tonal values.
- (b) Activities to indicate spatial, proportional and psychological values of colour.
- (c) Activity to illustrate the dimensions of colour: hue, intensity and value.
- (d) Discussion of harmonies of colour.
- (e) Discussion of theories of colour (Grade 13).
- (f) Review of the difference between light and colour (cf. Physics instruction).

A suitable medium for (a) and (b) is coloured cut paper, for part (c), poster paint.

References

Ballinger, Raymond A., *Layout*, pp. 60-67.
Gaitskell, Charles D., *Children and Their Art*, p. 79.

Unit 5 TEXTURE

Development of suitable activities in Units 3 and 4 employing textures in college techniques.

References

Ballinger, Raymond A., *Layout*, pp. 60-67. ,
Gaitskell, Charles D., *Children and Their Art*, p. 79.

Unit 6 VOLUME

- (a) Multi-faced solids.
- (b) Combination of solids and voids.
- (c) Hollow volumes.

References

Emerson, S., *Design: A Creative Approach* pp. 38-49.

SECTION 2 PRINCIPLES OF DESIGN

Section 2 should be begun as soon as the pupils have progressed through Section 1 far enough to be producing work to serve as illustrations for the various concepts outlined below.

The teacher should guard against the presentation of these concepts as rigid laws apart from the work created. The pupil should be brought to perceive certain constants of success in works of art and by the study of these recurring factors to establish principles of design only as working hypotheses for the appraisal of his own and other work.

There is no absolute limitation on the number of principles of good design, but at least the following concepts should be examined:

- 1 Unity in the use of the elements:
 - (a) centre or centres of interest,
 - (b) rhythms,
 - (c) balances.
- 2 Variety in the use of the elements.

References

See Section 1.

SECTION 3 REPRESENTATIONAL AND

UTILITARIAN FUNCTIONS OF DESIGN

Pupils should examine the principles of good design having to do with representation and the arts of mechanical utility.

The following concepts should be examined:

- 1 Relationship of form and function (form and content).

2 Effects of materials and tools.

The pupils should study examples in contemporary textiles, kitchen-ware, china, etc., as well as painting, sculpture, architecture and utilitarian objects from the history of art in Grades 11, 12 and 13.

References

Kepes, Gyorgy, *Language of Vision*.

PART III—HISTORY OF ART

AUTHORIZED TEXTBOOKS:

Brieger, Peter et al., *Art and Man, Book 3*.
(Books 1 and 2 are background.)

RECOMMENDED TEXTBOOKS:

Canaday, J., *Mainstreams of Modern Art*.

Gardner, Helen, *Art Through the Ages*.
(4th Edition)

Gombrich, E. H., *The Story of Art*.

Hubbard, R. H., *Catalogue of Paintings and Sculpture*.
Volume III, the Canadian Schools.

The Development of Canadian Art.

Janson, H. W., *History of Art*.

Key Monuments of the History of Art.

NOTE: Due to differences of opinion, the teacher and student will find variations in picture titles. In such cases, they are advised to select for study characteristic and representative works.

SECTION 1 THE NINETEENTH CENTURY

Unit 1 ARCHITECTURE OF THE WESTERN WORLD

The dissolution and reconnection of form and structure.

- (a) *From the Archaeologically Picturesque to Eclecticism*

Strawberry Hill, Twickenham; Brandenburger Gate, Berlin; Royal Pavilion, Brighton; Parliament Buildings, Westminster; Houses of Parliament, Ottawa; Opera, Paris.

- (b) *New Materials and New Forms*

Crystal Palace, London; Eiffel Tower, Paris; Wainwright Building, St. Louis.

(Indicate the specialized uses of various revivals, e.g., college buildings and churches, gothic; opera buildings, baroque. Discuss the difference between these revivals and the renaissance of antiquity in the Fifteenth Century. Examine the possibilities of iron and steel construction. Refer to examples in local architecture.)

References

Mumford, Lewis, *The City in History*.
Pevsner, N., *An Outline of European Architecture*.
Pevsner, N., *Pioneers of Modern Design*.

Unit 2 PAINTING AND SCULPTURE: THE PERMANENT REVOLUTION

The rejection of the artist from society, and the emergence of the cult of art for art's sake. Disappearance of the stabilizing influence of the client's wishes.

(a) Neo-classicism

From revolution to conservatism. A linear convention. David, Oath of the Horatii; Blake, The Ancient of Days; David, Death of Marat; David, Madame Recamier; Ingres, M. Bertin; Ingres, Odalisque; Conova, Pauline Borghese.

(Comparison on the formal plane of this section with Section (b) which follows. Note the academic or archaeological models and idealistic nature of this stream.)

References

Friedlaender, Walter F., *From David to Delacroix*.
Gombrich, E. H., *The Story of Art*.
Hauser, Arnold, *Social History of Art*, 2 volumes.
Johnson, Lee, *Delacroix*.
Sypher, Wylie, *Rococo to Cubism*.

(b) Romanticism

The reaction to neo-classicism. A colour and light convention. Goya, The Third of May; Family of Charles IV; Bobalicon (aquatint); Géricaut, Raft of the Medusa; Delacroix, The Massacre of Scio; Frederick Chopin; C. D. Friedrich, Cloister Graveyard in the Snow; Rude, La Marseillaise; Carpeaux, The Dance.

(Compare with (a) above. Indicate the underlying

note of passionate feeling and violence of theme, the unacademic admiration of Rubens and the Baroque.)

(c) Realism

The reaction from academic and romantic subjects. No single formal attitude. Daumier, Third Class Carriage; Millet, The Gleaners; Courbet, The Stone Breakers; Manet, The Fife Player.

(Compare with Eighteenth Century moralists. Notice the role of lithography as a popular medium of social criticism.)

(d) The Pre-Raphaelite Brotherhood and Their Associates

Rossetti, The Annunciation; Beata Beatrix; Millais, Christ in the House of His Parents; Burne-Jones, The Golden Stairs; Holman Hunt, The Hireling Shepherd; The Light of the World.

Show the relationship of the Pre-Raphaelites to the Romantics, and consider their preference for social comment, and painstaking observation of nature. Also indicate the relation of the later work of Rossetti to the Arts and Crafts Movement and William Morris.

References

Boase, T. S. R., *English Art 1800-1870*.
Brion, Marcel, *Romantic Art*.
Gombrich, E. H., *The Story of Art*.
Ironside, Robin, *Pre-Raphaelite Painters*.

(e) Impressionism

The effort to represent the world as phenomena. Landscape: Constable, Weymouth Bay; Stoke-by-Nayland; Turner, Rain, Steam and Speed; Monet, The River; Giverny; Pissarro, Boulevard Montmartre.

Figure and group painting: Manet, A Bar in the Folies Bergère; Renoir, Le Moulin de la Galette; Degas, The Glass of Absinthe; Prima Ballerina; The Tub.

(Describe the colour theories of Impressionism as they apply to outdoor painting. Compare to earlier landscape traditions of the Sixteenth to Eighteenth Cen-

turies. The section on Chinese and Japanese Painting should be inserted between the Landscape and the Figure and Group Section and the use made by Impressionist painters of Japanese prints discussed.)

References

Lowry, Bates, *The Visual Experience*.
Myers, B., *Modern Art in the Making*.
Rewald, John, *History of Impressionism*.

(f) *Post-Impressionism*

The forerunners of Twentieth Century painting.

The restudy of formal composition, especially the picture plane: Renoir, *The Judgment of Paris*; Seurat, *La Grande Jatte*; Sideshow; Cézanne, *Self-portrait*; Mont Ste. Victoire; *The Card Players*; Gauguin, *The Yellow Christ*; *The Day of the God*.

The distortion of appearance for expression; Toulouse-Lautrec, *The Circus Fernando*; Beardsley, *Art Nouveau*; Munch, *The Scream*; Van Gogh, *Sun Flowers*; *Landscape with Cypressess*; *Self-portrait*.

The primitive approach to form: Rousseau le Douanier, *The Sleeping Gypsy*.

(Indication should be made of the development to a more two-dimensional effect in the work of each of the artists for whom two or more pictures are listed. The Section on Pacific and African Art should be inserted in connection with the work of Gauguin.)

References

Lake, C. and Maillard, R., *Dictionary of Modern Painting*.
Myers, B., *Modern Art in the Making*.
Rewald, John, *Post-Impressionism*.

SECTION 2 THE TWENTIETH CENTURY

Unit 1 MODERN MOVEMENTS IN PAINTING

The complete rejection of appearance as a primary criterion. The search for new formal means to express the artist's prophetic function as the interpreter of an unstable society.

(a) *The Fauves-Expressionist Tendency*

Matisse, *The Dance (La Ronde)*; Rouault, *The Old*

Clown; Picasso, *The Old Guitarist*; Kandinsky, *Improvisation No. 30*; Nolde, *The Last Supper*; Orozco, *Modern Migration of the Spirit*; Kokoschka, *Self-portrait*; Rivera, *Man and Machinery, Detroit*.

(Retention of a pessimistic concern for man in a core of representation.)

(b) *The Cubistic-Abstraction Tendency*

Picasso, *Demoiselles d'Avignon*; *Three Musicians*; Ambroise Vollard; *Mother and Child*; Braque, *The Courrier*; Léger, *The City*; Mondrian, *Composition No. 2*; *Broadway Boogie-Woogie*; Pollock, *No. 32*; M. Duchamp, *The Bride*.

(A search for abstract patterns of expression through formal analysis.)

(c) *The Fantasy-Surrealist Tendency*

The effort to employ psychoanalytic knowledge.

Chagall, *I and the Village*; de Chirico, *Melancholy and the Mystery of a Street*; Max Ernst, *Collage*; Klee, *Twittering Machine*; Miro, *Composition*; Dali, *Persistence of Memory*.

None of these three tendencies exists in a vacuum. For a demonstration of this, Picasso's *Guernica* will serve to convey the effectiveness of the three lines of analysis in giving a monumental image of the Twentieth Century. Compare with Michelangelo's *Last Judgment*.

References

Barr, A. H., *Masters of Modern Art*.
Canaday, J., *Mainstreams of Modern Art*.
Levy, Mervyn (ed.) *The Studio Dictionary of Art Terms*.
Rublowsky, J. and Heyman, K., *Pop Art*.

Unit 2 MODERN MOVEMENTS IN SCULPTURE

Revival following restatement of formal aims, expression in an emphatically perceived three-dimensional form.

(a) *The Forerunners of Modern Sculpture*

Rodin, *The Thinker*; Balzac; Degas, *Dancer Looking at the Sole of her Foot*.

(Examine sculpture of other painters such as: Dauter, Matisse, Renoir. Compare Rodin with Michelangelo's sculpture and painting; and Degas with his own paintings.)

(b) *The Traditionalists*

Sculptors who have taken their point of departure from the past, such as from antiquity—Maillol, The Mediterranean; from the late Middle Ages—Barlach, Man Drawing a Sword.

(Compare to show the kind of borrowing, using examples.)

(c) *The Expressionist Tendency*

W. Lehmbruck, Kneeling Youth; J. Epstein, George Bernard Shaw.

(Indicate the origin of this trend in Rodin's art.)

(d) *The Cubist-Abstraction Tendency*

An analysis of volume, particularly pertinent to sculpture. Picasso, Woman's Head; Duchamp-Villon, The Great Horse; Brancusi, Bird in Space; Archipenko, Torso; Lipchitz, Figure; Calder, Mobile; Moore, Reclining Figure; Giacometti, Large Figure; Boccioni, Unique Forms of Continuity in Space.

References

Elsen A., *Rodin*.
Novotny, F., *Painting and Sculpture in Europe 1780-1880*.
Read, H., *A Concise History of Modern Painting*.
Selz, J., *Modern Sculpture*.

Unit 3 MODERN MOVEMENTS IN ARCHITECTURE

(a) *The Cubist Tendency*

Extreme "functionalist" principles of design; intricate relations of inner and outer spaces. International exchange of forms. Wright, Robie House, Chicago; Gropius, Bauhaus, Dessau; Rietveld, Schroeder House, Utrecht; Le Corbusier, Savoie House, Poissy; Wright, Falling Water, Bear Run; Perret, church, Le Raincy; Mies van der Rohe, apartments, Chicago; Le Corbusier, United Nations Building, New York.

(Compare Cubism in painting, sculpture and archi-

ture. Stress the special contributions of Wright, Gropius, Le Corbusier.)

References

Hatje, G., *Encyclopedia of Modern Architecture*.
Hitchcock, H. R., *World Architecture, A Pictorial History*.
Joedicke, J., *History of Modern Architecture*.
Pehnt, W., *Encyclopedia of Modern Architecture*.
Pevsner, N., *Pioneers of Modern Design*.

(b) *Expressive and Free Form Tendency*

Expressive use of modern media. More and freer use of concrete and new materials. Le Corbusier, Ronchamp Chapel; Wright, Guggenheim Museum, New York; Mendelsohn, Einstein Tower, Potsdam; Gaudi, Casa Mila Apartments, Barcelona.

References

Hatje, G., *Encyclopedia of Modern Architecture*.
Hitchcock, H. R., *Architecture of the Nineteenth and Twentieth Centuries*.
Hitchcock, H. R., *World Architecture, A Pictorial History*.
Joedicke, J., *History of Modern Architecture*.
Pevsner, N., *Pioneers of Modern Design*.

SECTION 3 ART OF THE UNITED STATES OF AMERICA

Unit 1 THE NEW NATION

Slow separation from English ties. The search for a republican art.

(a) *Architecture*

Neo-classic architecture as the symbol of republicanism; Capitol, Washington. Appearances of the professional architect and the sequence of revived styles from Europe; R. Upjohn, Trinity Church, New York; J. Renwick, Smithsonian Institute, Washington.

References

Larkin, Oliver, *Art and Life in America*.

(b) *Painting*

The turn to the West. Landscape and local genre expressing an indigenous art: Audubon, birds; Currier and Ives, prints; Bingham, Fur Trader Descending the Missouri.

(Note the role of the topographic artist, the special significance of popular media such as prints. Contrast with the divergent interest of contemporary European art.)

References

Canaday, J., *Mainstreams of Modern Art*.
Larkin, Oliver, *Art and Life in America*.

Unit 2 THE MATERIAL EXPANSION OF THE UNITED STATES

(a) *Architecture*

Development of American architecture to a native idiom; H. H. Richardson, Stoughton House, Cambridge.

(See Modern Architecture, Section 7, Unit 3 Twentieth Century.)

References

Larkin, Oliver, *Art and Life in America*.

(b) *Painting*

Cross-currents of native tradition and foreign importation: Whistler, Arrangement in Black and Gray; Eakins, Gross Clinic; Ryder, Toilers of the Sea; Harnett, After the Hunt; Sloan, Woman Drying Hair; Stella, Brooklyn Bridge; Marin, Mountain Top; Wood, American Gothic; Ben Shahn, Liberation; Pollock, Number 32; Rothko, No. 1, White and Red.

(Compare with European painting to illustrate when the United States was most influenced, or most independent. Relate to Canadian Art. Notice the leadership taken by American painters at the end of this period.)

References

Canaday, J., *Mainstreams of Modern Art*.
Hitchcock, H. R., *Architecture of the Nineteenth and Twentieth Centuries*.
Richardson, E. P., *A Short History of Painting in America*.

SECTION 4 CANADIAN ART

Unit 1 THE LATE COLONIAL PERIOD

The continued importation of forms from New England and England. The survival of portraiture in Quebec.

(a) *Architecture*

Osgoode Hall, Toronto; University College, Toronto; Dundurn Castle, Hamilton; Barnum House, Grafton; Notre Dame, Montreal.

(b) *Painting*

Portraiture: Berczy, The Woolsey Family; Berthon, Robinson Sisters; Plamondon, Sister S. Alphonse; Hamel, Self-portrait.

Topography and Ethnography: Davies, Water Colours; Bartlett, Château de Québec; Anon., View of Fredericton; P. Kane, Group of Indians; C. Kriehoff, Jolyfou Inn.

(Compare Canadian art with that of the United States in the same period.)

Unit 2 THE YOUNG DOMINION

The cultural uncertainty of a new country.

(a) *Architecture*

The reflections of foreign revivals and inventions. Parliament Buildings, Ottawa; Old City Hall, Toronto; Provincial Legislative Building, Victoria; Banff Springs Hotel; Victoria College, Toronto; Mutual Life Insurance Building, Waterloo.

(b) *Painting*

L. O'Brien, Kakabeka Falls; H. Watson, Laurentides, Grand River at Doon; H. Walker, Oxen Drinking; J. W. Morrice, Ferry, Quebec; M. Cullen, Old Houses, Quebec; J. Fraser, Lake Scugog.

(Compare with American architecture of the time. Indicate the European and American sources and parallels in painting.)

Unit 3 THE FIRST NATIONALIST EXPRESSION

The conviction of Canada's destiny rouses vivid images expressive of greatness.

(a) *Painting*

Localization in Toronto and independence of development. Tom Thomson and the Group of Seven. Thomson, The West Wind; Yellow Sunset; Lismer, September

Gale; Harris, Lake Superior; J. E. H. Macdonald, The Solemn Land; F. Varley, Stormy Weather; A. Y. Jackson, Early Spring, Quebec; F. Johnston, Charred Forest; Charmichael, October on the North Shore.

The periphery of the Group: A. H. Robinson, Moonlight; S. Tite-des-Caps; E. Carr, Blunden Harbour; Rushing Sea of Undergrowth.

The Independents: L. L. Fitzgerald, From an Upstairs Window; D. Milne, Painting Place; The Lake; Orchis and Arum.

(Compare with American and European artists using parallel approaches. Make use of other contemporary Ontario painters for which you have adequate illustrative material; the examples chosen are merely representative. Indicate why Canadians are included within the international community of artists.)

References

- Duval, P., *Canadian Drawings and Prints*.
Duval, P., *Group of Seven Drawings*.
Harper, R., *A History of Canadian Painting*.
Hubbard, R. H., *An Anthology of Canadian Art*.
Hubbard, R. H., *Catalogue of Painting and Sculpture, Volume III: The Canadian Schools*.

Unit 4 THE COSMOPOLITE ART OF THE MODERN STATE

(a) Architecture

International Modernism: Revell, New City Hall, Toronto; John Parkin Associates, Don Mills Shopping Center; Toronto International Airport; Erickson, Robert Filberg House; Vancouver Island; Pratt, B.C. Light and Power Building, Vancouver; Place Ville Marie, Montreal; Toronto-Dominion Bank, Toronto.

(Compare with American architecture, particularly Mies van der Rohe. Teachers are urged to make use of examples of architecture in their local surroundings.)

References

- Arthur, E., *Toronto, No Mean City*.
Gowans, A. H., *Looking at Architecture in Canada*.
Hubbard, R. H., *An Anthology of Canadian Art*.

Hubbard, R. H., *The Development of Canadian Art*.
MacRae, M. and Adamson, A., *The Ancestral Roof*.
Dept. of Citizenship and Immigration, Ottawa, *The Arts in Canada*.

(For pictures of reference buildings, the student is advised to consult the periodical literature.)

(b) Painting

The leadership of Montreal: A. Pellon, Bouche Rieuse; J. P. Riopelle, Canvas; P. E. Borduas, Sous le vent d'île; J. de Tonnancour, Black Table with Rubber Plant.

The national distribution of modern tendencies: A. Colville, Visitors are Invited to Register; Kazuo Kaa-mura, Prairie Towers; W. Ronald, Central Black; K. Lochhead, Bonspiel; J. L. Shadbolt, Mediaeval Town; B. C. Binning, Ghost Ships.

Use of Murals in Architectural Settings: Town, Hydro Development Plant, Cornwall; Wilson, Imperial Oil Building, Toronto; de Niverville, Toronto International Airport.

(c) Sculpture

Loring, Head of F. Banting; Archambault, Oiseau de Fer; Town, Airport Screen; Kahane, Delegation; De Pedery Hunt, Medals.

SECTION 5 PACIFIC AND AFRICAN ART

Section 10 and Section 11 are to be used as reference material.

Unit 1 ISLANDS OF THE PACIFIC

Gardening and fishing cultures; Art in the service of magic; Dance masks, ancestor figures, two-dimensional design; Influence of late Nineteenth Century painting.
(Refer to Section 1.)

References

- Wingert, Paul, *Primitive Art*.

Unit 2 NEGRO AFRICA: EXPRESSIONIST FORM

Gardening and hunting cultures; The role of dance masks and sculptured figures in every day life; Influence on Twentieth Century painting.

References

Leuzinger, E., *Africa: Art of the Negro Peoples*.
Segy, Ladislav, *African Sculpture*.

SECTION 6 ARTS OF ANCIENT INDIA, CHINA AND JAPAN

This Section to be used as reference material.

Unit 1 ART OF INDIAN ASIA

(a) *Aryans and Dravidians*

The spiritual and artistic contribution of Buddhism with its sculpture, monuments and frescoes.

Sanchi stupa Anghor Wat, Cambodia
Cave Temples at Ajanta Head of Buddha, Gandhara.

References.

Goetz, Hermann, *India: Five Thousand Years of Indian Art*.
Rowland, Benjamin, *Art and Architecture of India*.

Unit 2 CHINESE AND JAPANESE ART

(a) *Architecture*

Ancestral Tombs; Buddhist Temples; The Japanese House with its history, plan, garden, and influence on the West in the Twentieth Century.

Chinese Tomb Group and Models,
R.O.M., Toronto

Horiuji Nara Ceremonial Halls, Peking
Pagoda, Daigoji Katsura Palace, Kyoto.

(b) *Sculpture*

Realism and Abstraction in Ancestral tombs and Buddhist temples.

Tomb Figures, R.O.M., Toronto
Haniwa Figures, Tokyo
Lohan, R.O.M., Toronto
Lohan, University Museum, Philadelphia
Kwan Yin, R.O.M., Toronto
Miroku (Maitreya) in Meditation, Nara
Amida Buddha, Kamakura.

(c) *Painting*

Supremacy of line. Materials and Methods; paper, silk, brush, ink, colour; vertical and horizontal scrolls; development of the woodblock print in Japan and its influence on Nineteenth Century European painting.

Ku K'ai-Chih; Admonitions of the Instructress to the Court Ladies, London.

Utamaro, House Cleaning at the End of the Year
Sesshu, Winter Landscape, Tokyo.
Hokusai, the Wave.
Hiroshige, Light Showers at Shono.

References

Lee, S., *History of Far Eastern Art*.
Mackenzie, Finlay, *Chinese Art*.
Paine, Robert Treat and Soper, A., *Art and Architecture of Japan*.
Sickman, Lawrence and Soper, A., *Art and Architecture in China*.
Speiser, Werner, *China: Spirit and Society*.
Sullivan, M., *Introduction to Chinese Art*.
Swann, Peter, *Introduction to the Arts in Japan*.
Willetts, William, *Chinese Art*.

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Canaday, J., *Mainstreams of Modern Art*.
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Elsen, A., *Rodin*.
Friedlaender, Walter F., *From David to Delacroix*.
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Gombrich, E. H., *The Story of Art*.
Gowans, A. H., *Looking at Architecture in Canada*.
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Hauser, Arnold, *Social History of Art*, 2 volumes.
Hitchcock, H. R., *Architecture of the Nineteenth and Twentieth Centuries*.
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- Hubbard, R. H., *The Development of Canadian Art*.
 Ironside, Robin, *Pre-Raphaelite Painters*.
 Joedicks, J., *History of Modern Architecture*.
 Johnson, Lee, *Delacroix*.
 Lake, C. and Maillard, R., *Dictionary of Modern Painting*.
 Larkin, Oliver, *Art and Life in America*.
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 Leuzinger, E., *Africa: Art of the Negro Peoples*.
 Levy, Mervyn (ed.), *The Studio Dictionary of Art Terms*.
 Lowry, Bates, *The Visual Experience*.
 MacKenzie, Finlay, *Chinese Art*.
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 Mumford, Lewis, *The City in History*.
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 Novotny, F., *Painting and Sculpture in Europe 1780-1880*.
 Paine, Robert Treat and Soper, A., *Art and Architecture of Japan*.
 Pehnt, W., *Encyclopedia of Modern Architecture*.
 Pevsner, N., *An Outline of European Architecture*.
 Pevsner, N., *Pioneers of Modern Design*.
 Read, H., *A Concise History of Modern Painting*.
 Rewald, John, *History of Impressionism*.
 Rewald, John, *Post-Impressionism*.
 Richardson, E. P., *A Short History of Painting in America*.
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 Rublowsky, J. and Heyman, K., *Pop Art*.
 Segy, Ladislav, *African Sculpture*.
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 Sickman, Lawrence and Soper, A., *Art and Architecture of China*.
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 Sullivan, M., *Introduction to Chinese Art*.
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 Sypher, Wylie, *Rococo to Cubism*.
 Willetts, William, *Chinese Art*.
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